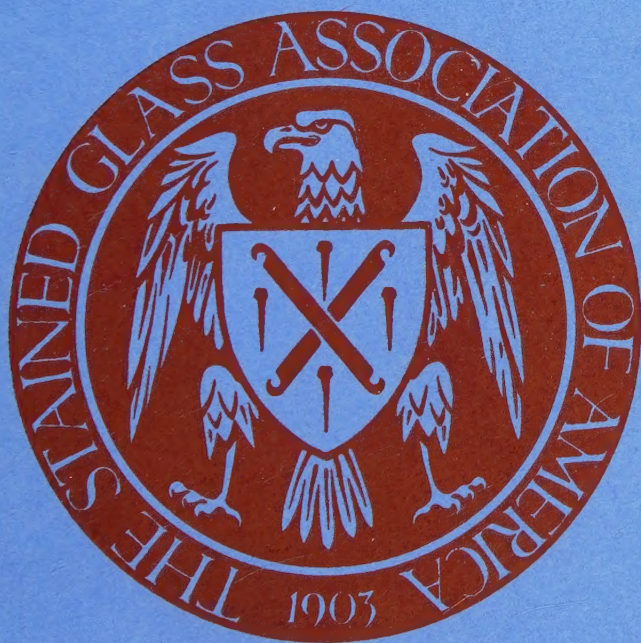


Stained Glass

A Quarterly Devoted to the Craft
of Painted and Stained Glass





OUR heavenly Father, we thank Thee for this great and glorious opportunity to meet here under the beauty and warmth of Thy sun. As we meet together may we look to Thee for guidance, and may all that we do be done to Thy greater glory, and that all feelings of malice and hate be removed from us.

Invocation by

HENRY LEE WILLET

opening the 1955 Convention



STAINED GLASS SUMMER 1955

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The Forty-Sixth Convention

The 1955 Convention of the Stained Glass Association of America, held at the Monte Carlo Hotel, Miami Beach, Florida, was called to order by President Lamb on Thursday, June 23, 1955. After the Invocation, delivered by Henry Lee Willet, the meeting proceeded to business. The members of the Nominating Committee were duly elected, and nominations for office were delegated to this committee.

The report of the Executive Committee was put over to a future reading, as it would then be included under Committee Reports.

President Lamb then made his report, covering the entire unhappy history of the Joint Committee. He told in detail of the meeting that culminated in the withdrawal of the Union representatives, thus forcing the dissolution of what had seemed the finest effort made to date in true co-operation. President Lamb then spoke of the employment of a public relations firm to carry our story to the prospective client and to the general public.

Secretary Oppliger then gave his annual report. He said that the problems and complaints he receives are just about the same as every other year. He then gave a report of the financial status of the Association.

President Lamb now called for Committee Reports, and the first to report was George Hunt, chairman of the Advertising Committee. He urged all members of the Association to patronize our advertisers, and to send him prospective advertisers' names.

Harold Cummings next reported on Craft Relations-Apprentice Training. He pointed out the fact that at the present time there are only 27 apprentices being trained in the entire United States. He said that this, in his opinion, is about the smallest apprenticeship group we have had since 1945. Mr. Cummings then spoke at length on the Craft Relations situation, telling of his work in assembling data on the many union agreements and labor pay scales throughout the entire United States. He said that it was no longer possible to indenture apprentices at the old beginning wage of 35 per cent of the prevailing scale. This scale is now to be raised. Mr. Cummings invited any and all to write him for any information desired.

At this point a vote was taken, and it was decided to raise the apprenticeship minimum beginning wage from 35 per cent to fifty per cent of the local prevailing wage scale.

Wilbur H. Burnham, Jr. came to the floor with his report on Governmental Relations. As the work of his committee tied in very closely with the work of the then Joint Committee, he added his remarks to those of President Lamb in deploring the circumstances that destroyed a new and hopeful venture in co-operation.

There followed a long discussion on the subject of the Joint Committee, culminating with Mr. Burnham's concluding remarks on the subject. He then read a letter from the firm of Barnes, Richardson & Colburn, tariff attorneys of New York. This firm made recommendations on tariff relief, and in a second letter to the Association suggested just how it could be pleaded that "stained glass windows that compete with your industry are not 'works of art' within the meaning of paragraph 1810 of the tariff act, under which stained glass windows valued at \$15 or more per square foot are coming

in free of duty". Now followed discussion on related matters, following which the matter of a public relations counsel was brought to the fore. Mr. Willet then read a report submitted to the Association by the Ketchum, Inc., people, outlining their suggestions for a program to be followed in calling national attention to our foreign versus domestic problem.

President Lamb, at this point, asked if any one wished to discuss Mr. Willet's report and remarks. Mr. Willet then suggested that Mr. William Blenko give the meeting the benefit of his long experience with such problems. Mr. Blenko complied with an interesting report on a similar problem faced by the American Glassware Association, and how they are going about raising funds for legal and counseling service. Mr. Blenko also told of his exhibit that is now being sent around the country. He said that he is all in favor of a stepped-up public relations program, as he has found that his show, which also features the work of local stained glass men, has been of tremendous interest to the public. President Lamb, at the conclusion of Mr. Blenko's remarks, asked for further discussion. Mr. Robert Rambusch added his opinions, as did Mr. Spiers. Mr. Spiers was of the opinion that if the Association retain outside professional public relations service, there would then be no use in retaining our own Public Relations Committee. Our Education and Publicity Committee would take care of all of our internal problems on a local level. It was suggested that a motion be made to abolish the Public Relations Committee. The motion was made, seconded, voted on and carried.

Now followed the report for the Convention Committee by Miss Bruder, and the Editor's Report, read by Secretary Oppliger in the absence of Norbert Graves. Mr. Graves again asked for contributions to the "Bulletin", noting that al-

though most contributions come from the same loyal nucleus, he would like to see material sent in by the entire membership

President Lamb, due to the importance of the matter, again asked for ideas on publicity to offset the foreign problem. Mr. Willet took up the subject of the "New Look" exhibition going to Europe under the aegis of the State Department, jointly sponsored by the Federation of American Artists and the Stained Glass Association of America. There were some objections to the Association's sponsorship of the exhibition panels, engendered by the fact that the entire exhibition is devoted to nothing but contemporary glass, and that it is not entirely representative of the Association. It was brought out, however, that these panels were designed by American artists and executed by American artist-craftsmen in American shops, and that, no matter what some of us here may think, they are going to be accepted in Europe as American stained glass. It was finally voted that the Association sponsor the exhibition on its European tour.

Now followed talk on color post cards and color transparencies of stained glass work. Some 8" x 10" transparencies made by the Snyder and Black Company of New York were shown. They were well received, and several of the members took notes on them as a good advertising medium. President Lamb now spoke of a permanent exhibit in the Washington Cathedral, the "National" Cathedral. He said that Dean Sayres of the Cathedral, one of the Association's good friends is enthusiastic about this permanent exhibition in the Cathedral, and that it would be of invaluable service to the entire craft. This exhibit (including all the steps in the making of a window) would form a part of the growing Cathedral Museum, visited annually by thousands. There was long dis-

cussion on the subject, and it was decided that the actual museum panels of stained glass would not be the work of any established studio. It was voted that the Association appropriate \$1200.00 for the project, and also voted that Mr. Pat Swenson of Boston make the panels. There was further talk on the matter, publicity brochure, etc., before the motion was made to adjourn the first session. Before adjournment, President Lamb appointed Mr. Cummings and Mr. Willet to the Resolutions Committee.

The second session of the Convention of the Stained Glass Association of America was called to order by President Lamb on Friday, June 24th. After introductions of new members and of members attending their first convention, the meeting turned to the report of the Auditing Committee. The Committee reported that all accounts were in order.

President Lamb called for a report from the Resolutions Committee, and the Committee reported as follows:

"WHEREAS, during the entire fifty-two years of the existence of The Stained Glass Association, one of its strongest supporters and best friends has been the glass import firm founded by Leo Popper and his three sons, Caleb, Ed and Emil, and now conducted by Edwin Popper, grandson of the founder; and,

WHEREAS, the year 1955 marks the 75th anniversary of the founding of Leo Popper and Sons;

THEREFORE BE IT RESOLVED, that The Stained Glass Association of America, in convention assembled at Miami Beach, Florida, June 24, 1955, sends greetings and congratulations, and with them go its best wishes for continued success;

AND BE IT FURTHER RESOLVED that this resolution be written in the permanent records of this associa-

tion and a copy of it be sent to Leo Popper and Sons, 143 Franklin Street, New York."

A motion was made and seconded to accept the resolution, and the motion was carried. Mr. Cummings now presented the second resolution to the membership. The resolution was as follows:

WHEREAS, our good friend and counsellor, Associate Member William Blenko, Sr., has been especially helpful in publicizing American stained glass by providing opportunities for our members to display examples of their work in connection with the Blenko Glass exhibits in various cities throughout the United States;

THEREFORE BE IT RESOLVED, that the members of The Stained Glass Association of America here assembled give him a rising vote of appreciation and thanks, and that this resolution be written into the permanent records of the association and a copy of it be sent to William Blenko, Sr., Milton, West Virginia."

On the conclusion of the reading of the resolution, the convention arose and tendered a vote of thanks.

The Resolutions Committee proposed that telegrams be sent to Mr. Sam Bendheim, wishing him a speedy recovery from his illness, and to Mr. John Weaver, expressing wishes for the speedy recovery of his loved ones.

President Lamb then called for discussion on the report of the Telepix Corporation of Hollywood, on the making a color-sound motion pictures on American stained glass, both in the studio and on location in various churches. Long reports were read, and the matter was taken under consideration as a possible adjunct to the publicity campaign.

Mr. Willet and Mr. Burnham, Jr., spoke again on the foreign problem, and the funds necessary to successfully

combat the influx. Mr. Burnham, Jr., gave a report on facts and figures listing the foreign imports by volume and percentage. He brought out the startling fact that in the year 1953, 62 per cent of all glass installed in the United States was of foreign import. He spoke of the wage scales in Europe, compared with the minimum average of \$2.25 per hour in the United States, the European scales varying between .25c per hour to .52c per hour. He spoke too, of the help the Association is getting on the local level from various locals of the Union.

From here the discussion was taken up as to ways and means of raising promotional funds for the Association, funds which would cover the expenses of the Ketchum people and the Tariff Attorneys. After a general poll of the members present, it was decided to retain the two firms under discussion. Ways and means of financial support were then continued in discussion, and it was decided that all members of the Association would be contacted, and the entire procedure explained in detail to them. The various Union locals are also to be contacted, and their help is to be solicited.

President Lamb called for the report of the Nominating Committee, and the committee presented the slate as follows: Three members of the Executive Committee stay on. There are presented for approval three new members, Mr. Harold Cummings, Mr. Bernard Gruenke and Mr. Otto Winterich. For President, Mr. Lamb; for First Vice-President, Mr. Spiers; for Second Vice-President, Mr. Burnham; for Treasurer, Mr. Klemme; for General Secretary, Mr. Oppliger. A unanimous ballot was cast, and the nominees were accepted.

Another discussion on Governmental Relations and Education and Publicity ensued. It was clarified that in regard to Public Relations and Education and Publicity, two com-

mittees would be merged into one. The number of Association Committees would be reduced in number from six to five, and the new committee would be known as Public Relations and Education.

As the 1956 Convention was settled on the city of Boston, discussions were opened on the 1957 meeting. Places such as Colorado Springs or a western dude ranch were considered, Montana being mentioned as a likely state. A motion was presented and passed that the 1957 Convention be held in the West, either on a Montana ranch or at Colorado Springs. Mr. Willet invited the group to Philadelphia for the 1958 Convention. A motion was presented to that effect, and passed unanimously.

Mr. Spiers then presented the motion to adjourn, which gave President Lamb the opportunity to tell the assembled members and their friends that he was glad to see them all present, and to tell them that he thought the Convention had been very successful.

The motion to adjourn was passed, and the Fifty-Second Annual Convention of the Stained Glass Association became history.

Our Lady of Good Voyage

(Frontispiece)

Francesco Ruocco of Haverhill, Massachusetts, is the designer and executor of the window reproduced as our frontispiece. It is one of a series of ten windows, made for the church of Our Lady of Good Voyage in Gloucester, Massachusetts. It depicts the figure of our Lady and the Christ Child, with the virgin as patroness and protector of fishermen. She supports the Divine Child in her lap, while her extended right hand holds a fishing boat. In the background are small stars and seashells, symbolic of the life and work of the fisherfolk of Gloucester. The border design is a happy combination of stylized fish and churning water, while the base of the window depicts the prow of a ship, ensigned with the monogram of our Lord. On either side of the main figure are representations of a fisherman and his wife, asking our Lady's blessing on the always perilous work that is the lot of the Gloucester seaman.

Convention Reminiscences

Even if the grand total of sun-seekers who flocked to Miami Beach for the forty-sixth annual Convention of the Stained Glass Association of America in June did not cause Eastern Airlines to put on extra flights, or the Florida Chamber of Commerce to roll out an extra long red carpet, nevertheless we counted over sixty familiar faces, and it did everyone good to see our group together again.

There were gaps, it is true. Convention Chairman John Weaver was detained at the last minute by family illness. Al and Gertrude Klemme and Sam and Margaret Bendheim were sorely missed, but Sonny and Dixie Klemme and Fred and Erna Jayson upheld their respective family traditions in a way that would have made their absent parents proud. Other signs of the old order changing were voting members Bill Burnham, Jr. and Bob Rambusch, who seem to have permanently replaced their dads. There was audible mourning that Elder Statesmen Burnham and Rambusch, as well as Orin Skinner, did not appear to take advantage of their voting privileges and give those assembled the benefit of their counsel.

Bill Blenko's usual hospitality drew early arrivals like a magnet to his quarters in the Monte Carlo Hotel. With George and Helen Hunt, he held Open House, ably supported by those great ladies of stained glass, Mother Blenko and Mother Hunt, both chipper and indefatigable. What a best-seller their spicy reminiscences would make! Gabbing with them in their corner were more old-timers, the two Rossbach brothers and their brother-in-law, while out the window twelve stories below, the young fry (and a few older ones too) could be seen splashing in the limpid blue waters of the swimming pool.

Next day, after a business session described elsewhere, the sightseeing got under way with a motor launch cruise among islands dotted with the lovely homes of the world's rich and famous. That night at dinner at the Clover Club, the stained glass clan seemed to have gathered. The Cummings family, one of our finest symbols of solidarity and permanence, turned up calm and unruffled as ever after the long drive from their beloved San Francisco. To them with Bill, John and Elisabeth went all long distance awards, but they shared honors for the largest family group with Ed and Elsie Hiemer, present with their full quota, son Gary and two daughters. Holding the spotlight for the biggest group of active workers from one studio were Henry, Muriel, Crosby and Ann Willet, plus Willet artists George Gugert and Marguerite Gaudin.

Around the tables we spied Mr. and Mrs. Schmitt of Chicago and Mr. and Mrs. Betcher with their cousin, from Milwaukee. John Kevorkian made a brief appearance. The usually hard-working regulars were there in force, for once happily relaxed: President Karl Lamb and his lovely First Lady, Peggy; Fred Opplinger and Irene, the latter looking

much better than when we saw her last in Cincinnati; old-timers Mr. and Mrs. Eberhardt from Chicago; George Spiers and Miriam, George back in the fight again after a long illness; and, of course, Betty Bruder, tossing aside work for pleasure with her usual wholeheartedness. It was good to see Conrad Pickel and his wife back again, and some fairly new faces that we hope will become regulars, Bernard and Mrs. Gruenke and Otto Winterich. Mrs. O'Duggan from Boston with her delegation of son, sister, and sister-in-law were welcome additions to the group.

Our suppliers of glass, lead, ventilators, etc., have always been our best boosters and biggest supporters, and we were glad to see so many of them with us. In addition to those already mentioned above, were the ever-smiling Mr. and Mrs. Mills of the Wissmach Glass Co., of Paden City, West Virginia, Jerry and Eileen Douglas of Leo Popper and Sons with their two boys, and Mell Hoss from Kokomo.

Next day the business sessions went on unabated, but both pool and ocean were easily accessible right at our back door, and were popular for quick dips, although most of us pale-faces found it pretty hot outside for sustained sunning. The only other programmed activity, aside from the banquet, was a motor coach tour of Miami, but about fifteen more hardy spirits hired fishing boats while this was going on, and ventured out into the Gulf Stream, returning later in triumph with some kingfish, a few bonita and dolphin, and a severe collection of sunburn.

The final banquet featured gigantic individual steaks (rare), a minimum of speeches and a maximum of floor show. The Association was happy to have as its guests Mr. and Mrs. John V. Williams of Miami's Florida Glass Company, while the Willets recklessly invited a client, Mr.

Charles Silver of Cleveland, as well as Muriel's aunt and uncle from Fort Lauderdale, Mr. and Mrs. Thomas Chisholm.

On the whole, the Convention was distinctly different from all other previous Conventions, mostly because there were no studios to visit and apparently no stained glass to see. However, the Florida locale made it possible to discuss business of great future importance to our craft, while at the same time the members of the Association and their families and friends were able to indulge in a bit of much needed relaxation.

MURIEL C. WILLET

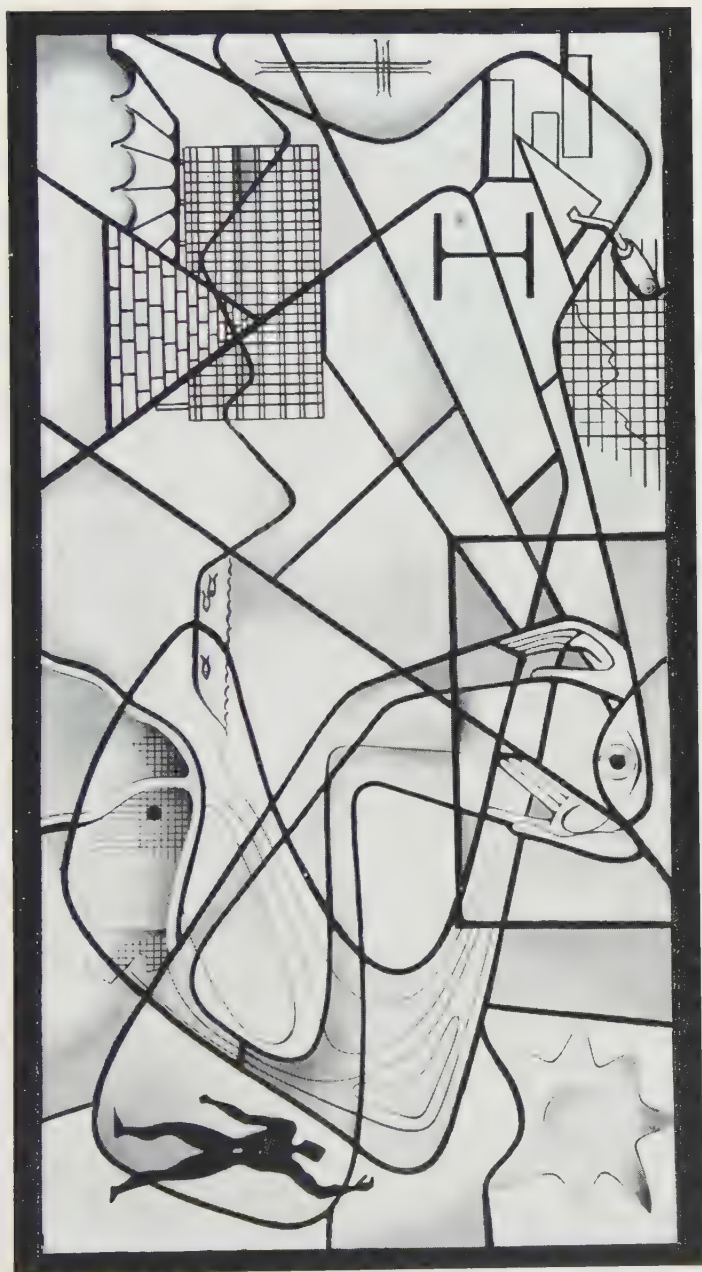
“Elements of Architecture” Window

A window executed for the firm of Celli-Flynn, Architects and Engineers was recently designed for their conference room by John W. Winterich & Associates. This window is set in a walnut frame about twelve inches from the normal sash opening. During the day, the window is illuminated by natural light, and night lighting is accomplished by the use of artificial light sources. The window is four feet three in height by eight feet in width.

The general design of this window is abstract, but artist and layman can understand it without much speculation or mental strain. The Elements of Architecture, cement, stone, iron and steel, wood, glass, air, light and shadow, plus the spirit, imagination and power of man, uniting in a composite, pleasing design is the essence of this window.

The ray-like lines have their beginning at the eye and hands, representing the architect. The lines project down to the pyramid, one of the most noted of all architectural forms. In the contemporary background one sees the contrast of the old with the new. Above the buildings are depicted the materials necessary for building. On the right is the power of man, a symbol of labor. These entities, placed against the background of the earth's terrain tell of the importance these elements hold, one for the other.

The design is "tied" together by the use of color in various types and textures of glass. Along with the usual pot-metals, fused-on transparent enamels were used on pieces of glass unusually large in size. Because of these large pieces, the confusion of intricate leading was eliminated in order to keep the patterns simple to the extreme, conforming to overall rhythmic pattern, and accenting the strong major lines of the design.



A Window commemorating the Dignity and Blessedness of Labor

This window in Christ Church, Waltham, Massachusetts, is designed to celebrate all devoted work and creative labor, from God's first Creation, through the Old and New Testaments, to our own times; and particularly the inventiveness and industry of the community in which the window is placed.

The tracery is devoted to the Creator, surrounded by symbols of His creation of the Heavens and earth, and all the things therein, — the sun, the division of light from darkness, the moon and stars, the waters and the firmament, fruit and flowers, fish and fowl, animals and man.

In the lower parts of the three central lancets, celebrated Old Testament characters are represented at work; Ruth, prototype of the Blessed Virgin, gleaning in the fields; Solomon in the lineage of Our Lord, building the earthly Temple; and Noah building the Ark.

The central group represents the Holy Family, in relation to their home life and work. The dominant figure is the Young Christ, bringing wood to assist Joseph who works at the carpenter's bench at the right. At the left, His Mother, Mary, holds the distaff.

A wealth of symbolism of local industry is introduced through the field and medallions. There is the Lathe, the



Metz car, the Watch Escapement, the Gear Pump, the Bicycle Wheel, the Spindle and Shuttle, and the Foundry Ladle.

Hardly discernable but present throughout the fields occur many representations of rivets and gerotor units.

Thus is symbolized the works of God, the works of Christ, and the works of man in the Old Testament and in contemporary times.

It was Designed and Made by Charles J. Connick Associates.

COMMITTEE REPORTS

Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

FOR FULL MEMBERSHIP

Phillips & Buser Stained Glass Studios, 3608 Euclid Avenue, Cleveland 15, Ohio. Sponsored by Mr. Otto C. Winterich.

W. D. Somers Stained Glass Studios, 280 South Ocean Avenue, Freeport, New York. Sponsored by Mr. S. A. Bendheim.

Stewart-Carey Glass Company, Inc., 270 Virginia Avenue, Indianapolis 4, Indiana. Sponsored by Mr. F. P. Oppliger.

FOR ASSOCIATE MEMBERSHIP

Mrs. Mary Anne Gruenke, Route 4, Box 222, Waukesha, Wisconsin. Sponsored by Mr. Harold W. Cummings.

OTTO C. WINTERICH, *Chairman*

Craft Relations-Apprentice Training Committee

As some of you know, the membership in convention at Cincinnati in June 1954 voted another competition for indentured apprentices to be held in 1956.

It is more evident now than ever before that our apprentices must be well trained, and must be given an opportunity to demonstrate their creative ability and their craftsmanship or skill. With friends from beyond our shores bidding, (and I use the word advisedly) for commissions in our United States, we must maintain and even bring to a higher level our American standards of craftsmanship.

These apprenticeship panels do more than compete for prizes; they extend the apprentice to put to practice the entire gamut of individual processes or facets of the craft in an orderly way. They help to teach him to build the cathedral rather than to dig the ditch—as the story goes.

The forthcoming competition will follow the general outline of previous ones, namely, 1948 in Pittsburgh and 1950 in Milwaukee, with minor changes specified in order to avoid getting into a rut.

It is inevitable that some of you have suggestions for improving on the rules or specifications for the competition, and the undersigned would like very much to get expressions from you of such suggestions before it is too late to consider them.

Our present thought is to have panels 10" x 22" overall, of a subject appropriate for a cafe, and of either traditional or contemporary design.

An official announcement will soon be ready for distribution. Entry blanks will be sent out in ample time for completion of the panels for the Boston Convention next June. Individuals competing must be indentured apprentices as of June 30, 1956.

Much talent was brought to light in the previous competitions, and we have great expectations for 1956.

HAROLD W. CUMMINGS, *Chairman*

Notes and Comment

Help Wanted

Mr. Hans Rohlf of Rohlf's Stained and Leaded Glass Studio, 521 St. Ann's Avenue, New York 55, New York, is in need of a good designer and cartoonist. This is an excellent opportunity for an experienced man. Mr. Rohlf offers a high salary and bonus plan. Anyone interested is asked to write Mr. Rohlf, address above, enclosing photographs of recent work.

You Too Can Climb the Walls!

Some weeks ago we received a telephone call from an old friend, a man who has been in the antique business for some twenty years. He is no ordinary run-of-the-mill dealer, but a well-established expert who can identify and evaluate anything from a Merovingian brooch to a Hokusai print. He told us that he had a rare stained glass window for sale, and wished to know if we were interested in buying it for the firm. From his glowing description, it seemed to be an opalescent ceiling light, leaded in a pattern of Grecian urns and weeping willows. We gently explained that we were in the business of designing and making stained glass windows, and that we were not interested in, nor could we ever hope to dispose of such an item. We were assured that we could never hope to duplicate such a treasure, that it was an extreme rarity, and that the art of stained glass was a lost one. We asked him just when this loss occurred, and he glibly came up with the reply that the "secrets" died out just after this panel had been made. We told him who had made the panel, when it was made (within four or five years or so), and offered to show him the same thing in an old catalog. When we told him that it had been made locally, he snorted: "Now I know that you don't know what you are talking about—this panel is French and dates from the Empire Period". Then we asked him again just when the art of stained glass had been lost. This time he said it died with the middle ages.

We are not going to repeat what was said from here on in. We promised to send him some data on stained glass—we hope it will help. But somehow we know it won't. He just does not believe that stained glass is made in the United States, nor does he believe that one of his friends has been engaged in the work for sixteen years. It is all very well to laugh at the followers of the prophet Voliva when they refuse the evidence of a stratospheric photograph proving the curvature of the earth, still holding it to be flat. It is not so funny when it strikes so near to home! It certainly ruined a good afternoon for us!

Now Gentlemen, Please!

We would call attention once more to a problem that is becoming somewhat aggravated. We seem to have many of our members and subscribers making changes in locale, and these movers are neglecting to send us their changes of address. As the magazine is mailed under a cheap postage rate, the U.S.P.O. will not forward to the new address. All undelivered copies are returned to the Editor, together with the postage due fee. As a result, we have complaints that the magazine is not being delivered. All we ask is that potential movers obtain a change-of-address form from their carrier or post office. Just fill it out and send it to us. It will take only a few minutes to do this, and it will certainly expedite the delivery of "Stained Glass".

The Air Force Academy

No doubt all of you have seen reports of the violent opposition taken to the plans for the new Academy of the Air in Colorado. The opposition seems centered around the preliminary designs for the chapel. Unfortunately much of the criticism has stemmed from our own representatives in Congress, this fact lending weight to the fulminations of those souls who would return to the ivy-covered-neo-gothic structures of the past. It is just too bad that the public press quoted the architects as saying in effect that "allright, we'll give them a chapel complete with spire and stained glass windows". We wish to inform our readers that the architects have been quoted as expressing condemnation of stained glass, by implication, as it appears. Nothing could be more removed from the truth. The original plan for the new chapel contained provision for an entire wall of stained glass—good contemporary stained glass. The final plan, as we understand it, will make provision for stained glass—good contemporary stained glass! It should be easy for us to understand how any architect, after giving everything he had to a well-integrated plan, would react to such an affront from those completely ignorant of art, architecture, fitness and purpose. We know that this architect's remarks had reference to just one thing—a medieval throwback. Pity that our news services don't know the same!

Publications of Interest

THE GLASS DIGEST, August 1955 contains a timely article entitled "The 20th Century Renaissance in Stained Glass", written by Mr. F. D. Rich, Managing Editor of the magazine. Mr. Rich calls special attention to the tremendous upsurge of church building in the United States, and although the article is slanted primarily for the information of members of the flat glass industry, it should prove of interest to all stained glass craftsmen. Mr. Rich, within a short compass, covers the fields of traditional and contemporary glass very well indeed. If one may be allowed a slight criticism, it would only be to question Mr. Rich's use of the term "revival". We in the craft do not like to see the term used as it has been used in many of our current publications. The implications are that stained glass has been "revived" only since the end of World War II. Some of our national magazines are under the impression that our American "revival" commenced after we received inspiration from Vence and Audincourt. Fortunately, Mr. Rich has used illustrations from both the traditional and the contemporary styles, and all photographs are carefully reproduced.

In Memoriam

George Hiemer (1866-1955)

Mr. George Hiemer, father of Edward W. Hiemer of Clifton, died on April 8, 1955, Good Friday. He was born in Munich, Germany, on April 22, 1866.

Already in his early youth he had an urge to draw and sketch the things around him. When drawing paper was not available or too expensive, scraps of wrapping paper had to do. His ambition to become an artist found no support from his parents, sister, and brother, and when he decided to further his studies in various schools, the family officially disinherited him to make up for the tuition expense. This did not matter to him, as his only wish was to study and follow his ambition to become an artist. While attending the Art Crafts School in Munich, he became acquainted with sculpture, ceramics and stained glass.

Stained glass windows fascinated him most, and with his inborn thoroughness he would not only copy the windows he saw, but also make sketches of the smallest details. While browsing in the Cathedral of Notre Dame, Mr. Hiemer discovered that one of the best rose windows was partially hidden by the great organ, which made photographing it impossible. He thought of making it available for study and decided to trace it. The custodian, with whom he became acquainted, did not hesitate to tell him how preposterous the idea was and how impossible it would be to get permission

for such an undertaking. After going up the various steps of the bureaucratic ladder, the Ministry of Culture finally gave permission.

This all was in 1894, before camera fans, movie and television crews invaded the sanctuaries of medieval cathedrals. Laboriously the tracing paper was fastened against the patina-covered stained glass. Sitting on a plank with his back against the organ, the job was finally completed. More than once he was nearly shaken off his perch when the organist, unaware of his presence, started to practice. The friendly custodian, being also a proud man, would not think of accepting any payment for all his help, but did accept the small barrel of Munich beer Mr. Hiemer sent him upon his return to his native city.

When Mr. Hiemer returned to his home town with his sketchbooks and tracings, he decided to learn the secrets of the stained glass craft thoroughly, but his first employer, Karl De Boucher, soon discovered his creative ability to design stained glass windows, and he was forced to use his own time to acquaint himself with all the other facets of this craft. Later on Mr. Hiemer took position as artist at Van Dreck, Zettler, then in various parts of Europe, and finally in the Munich branch of Von Gerichten's, and not until 1930 was his son, Edward, able to persuade him to come to the United States. His claim of being too old was disproved by the many years of active partnership in the Edward W. Hiemer & Co., Clifton, N. J.

Many are the churches where George Hiemer designed all the stained glass windows. St. Paul's R. C. Church in Clifton, N. J., St. Mary's Church in Pompton Lakes, N. J., St. Stephens Church in Passaic, N. J., to mention only a few, offered a challenge.

In 1945 his wife, Elizabeth, passed away and he made his home with his son Edward. Because of his advanced years, he was forced to retire but even then he continued to draw and sketch the things around him. A rough sketch of a visitor might turn into his beloved Saints he portrayed so often. Biblical figures still dominated his drawings; but sometimes disappeared with erasures and corrections in the constant strife for perfection.

However, one day he fell and broke his hip. The doctor could not do anything except give him sedatives, and a week later he passed away just a few days before his 89th birthday.

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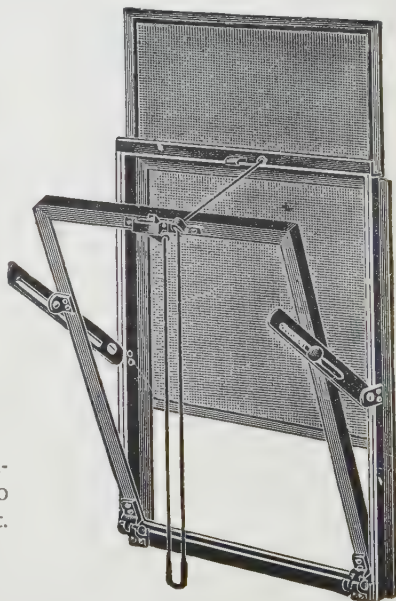
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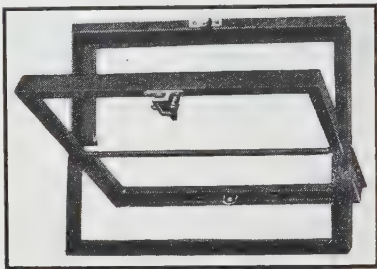
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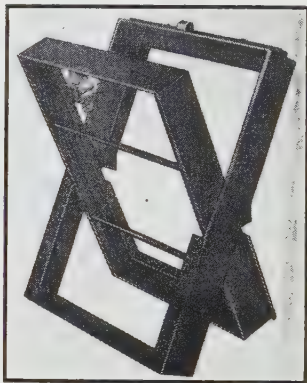
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Rossbach & Sons, Inc., 512-520 South
Washtenaw Ave., Chicago, Illinois.
J. Sussman, 118 Ridge Street, New York 2
New York.

METALLIC SASH SUPPLIES

- Chicago Metallic Sash Co., 2112 Ogden
Avenue, Chicago, Illinois.

MEMORIAL PLAQUES

- International Bronze Tablet Co., Inc., 150-
154 West 22nd St., New York 11, N. Y.

